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#### THE BATTLE-CRIES OF CRITICISM.

ONCE upon a time I had a friend who looked forward to what he called the perfect day.

His ideas were modest enough. He merely desired a day neither too hot nor too cold, a day on which he might be on easy terms with himself, and on which all things both great and small should fall according to his wishes. He was young, or he would never have dreamed of even so modest a perfection. I myself have waited long for a much rarer perfection—a perfect critic. I want to see a man come forward who shall have the authority of a Davison or a Chorley, but with a much wider grasp of musical æsthetics than these. He should have deep musical knowledge both practical and theoretical, and, in addition to this knowledge, he should possess a sensitive and poetic temperament balanced by keen judgment, and, above all, a fine, nervous, plastic style of writing. I mean no belittlement of my worthy colleagues of the pen when I say that none of them possesses all or even several of these attributes. We have critics who see-saw in their judgments and are appraised as impartial; we have critics who formed their musical opinions in their early manhood once and for all, and for them no executant, conductor, or composer but those to whom they offered their early worship can do well; we have critics, or at least one, with a fine sense of style, engrossing to all who read; we have still others who have knowledge but are made inarticulate through their literary incapacities; we have men among us who have the courage of their opinion almost to destructiveness; and those who shun an opinion as they ought to shun a vice. And then we have a sensationalist or two. But the perfect critic we have not.

I even doubt if perfect criticism be possible, especially of music, for the analysis and description of which words are inadequate. But we would progress a little toward perfection if we could learn to eschew what I may call our battle-cries. Those who read musical criticism (and I presume someone does) will know what I mean. Each

school of critics has its battle-cries. A very superior school or clique is all for intellect in music and in its performance. These critics possess the secret of true Beethoven and Bach playing. I myself rather inclined to them in my critical salad days, because there is a deal of slushy sentiment in the world. But when I found that pianists and violinists who had no charm or beauty of tone were praised for their restrained performances I paused in my adherence. It seemed to me, too, that the opinions of this clique were broad-based on the style and limitations of certain well-known performers who were the leading artists of the day when the critics were young and impressionable. And to trade all your life on impressions received in your youth has ever seemed to me a form of intellectual paralysis. It leads, for instance, to the criticism of Ysaye's Bach playing as sentimental because it differs in many respects from Joachim's. I remember Joachim at least twenty years ago, when he was a man of fifty. Perhaps he had passed his prime then, but I can hardly believe it. He seemed to me the very finest violinist possible in this world, and yet is that any reason why I should not admire Ysaye, especially in the one composition which Joachim had made his own, Bach's "Chaconne"? Ysaye made the work sound new to me, so much life of feeling did he put into it. Now, here we have two very different readings of the same composition, both by men who are acknowledged to be good musicians. My critic says in effect that both cannot be right, and he prefers Joachim's reading. But I would humbly submit that it is not a question of comparing the two executants. Let us go back to Bach himself. Does his music bear Ysaye's reading? Is there anything on which you can put a definite finger and say: "Here the Belgian violinist did wrong." I know the work fairly well, but I may be very dense; at any rate it seems to me that Ysaye does nothing in direct opposition to the text. In listening to him one feels that his reading is just as inevitable as Joachim's. And what is the difference between the two? Roughly, Ysaye brings out the human side of Bach, making the utterance of the "Chaconne" in line with modern utterance. Joachim busies himself more with bringing into relief the formal beauty of the composition. Comparatively speaking his interpretation is cold, but it has the merit of its austerity.

If you think that Bach was mainly austere, why then Joachim is right and Ysaye is wrong. But was Bach austere in this particular sense? We do not know very much about him, but what we do know seems to point to a man of deep and glowing emotion. Possibly he would have found much to admire in both interpretations. It is quite open to the critic to like one more than the other, but it is the narrowest prejudice to belittle the interpretation which appeals to him least. Criticize the violinists technically if you will; compare their tone, in its quality and accuracy of tune, show which of them can play chords with the truest attack; but leave their individuality uncompared. For it seems to me that Joachim is Joachim and Ysaye is Ysaye, and the two can never be one.

I think we may at least ask of our critics that they should lay themselves as open as possible to impressions, and when their own individuality colours these impressions, as in the true critic it must, they should make us understand the basis of their judgment. A critic should remember that none of his readers (perhaps not even his wife) is inclined to take his judgment as final. The reader's own temperament is ever a Court of Appeal, and more often than the critic imagines, the interested reading public (rather a specialist public as far as musical criticism is concerned) sees the individual behind the criticism. Supposing I, a genuine lover of music, have been carried away by Ysaye's playing of Bach's "Chaconne." If I read the next morning that it was much too sentimental and un-Bachian, I am inclined to assign the critic's judgment to prejudice, and he loses caste with me. Dear critics, we really can hear for ourselves! I have dwelt, perhaps over long, on this Joachim-Ysaye question because it is typical of a certain clique of critics who would (apparently) banish all emotion from musical performances and musical compositions. It is their battle-cry. They have a following of younger men, mainly personal friends, who echo the opinions of their leaders. And not only is the criticism of this school made in public, but it is also uttered in private, and in that way, perhaps, has even more influence, for the musical creed of these critics colours even their writing, so that it has but little literary charm to engage the attention of a public that knows them not. With all their enthusiasm for music (they are enthusiastic), and with all their considerable knowledge (they have knowledge) they are lacking in almost all the attributes of my perfect critic. They are merely *dilettanti* with strong likes and dislikes, and ought never to have been allowed to write public musical criticism, for a critic should be something more than a *dilettante* if he is to justify his being.

But quite as imperfect are the Emotionalists. They join hands, strange as it may seem, with the Intellectualists, in that their own opinion is the only law they obey. Each recognizes but one appeal of music. The Emotionalists, however, are less likely to do harm, for, after all, three-fourths of the aim of music is the rousing of feeling, and if a man is cultured in music, if he has heard enough, he is less likely to go wrong in his judgment by criticizing according to his feeling than if he entirely based his judgment on a composition or a performance fitting in with his intellectual preconceptions. The Emotionalist does at least lay himself open to the reception of a genuine impression; but the fault of the school is that it fails to recognize that there is much music that lies in the neutral field between merely intellectual stimulus and emotional appeal. For this reason the Emotionalist is apt to under-rate Brahms,

just as, in an opposite direction, the Intellectualist over-rates him. The music of the master seldom makes the direct emotional appeal of Wagner's, for instance, and sometimes it does not make any emotional appeal at all. Then you have the dull Brahms which the Intellectualist apotheosized with the result that many were inclined to curse Brahms and all his works. I know not how much harm has been done by these battle-cries of the critics, but Brahms certainly suffered a great deal. Those who espoused his cause did so after but a half understanding of his genius. We who then admired Wagner so much had Brahms thrust down our throat as an antidote, and we did not like the Intellectualists' emulsion of Brahms. It was not pure Brahms, and the medium of emulsion was priggishness. With greater knowledge we have learnt to know Brahms for ourselves, and we find him quite other than the Brahms of the Intellectualists. The days when Brahms and Wagner had their opposing camps of critics and rank-and-file of amateurs are happily passed away; it was the stupidest dispute that ever raged round two men of genius, and had my perfect critic been in existence something might have been done to bring the two factions into accord. But I cannot remember one writer who did not take sides in the matter. Wagner was abused by the Brahmsites, and the Wagnerians sneered at Brahms, the composer whose works reeked of the midnight oil!

And even when we leave the perfervid Intellectualists and Emotionalists we find the supposititiously balanced critics have their little battle-cries. One of their dogmas is that there are defined schools of romanticism and classicism in music. In all seriousness they will trace the rise of romanticism from Beethoven. That is a concession, it is true, for the older critic thought Beethoven the last of the classical school. Precisely what romanticism is I have never been able to ascertain. I find it in Bach, in Gluck, in Handel, in Mozart. But romanticism is generally defined by negatives. That which is not classical is romantic, and this school of critics has a ready-made idea of what "classical" means, and performances of "classical" works are judged accordingly. You must never be emotional when playing a classical sonata or a Bach prelude and fugue. Equally irritating are the critics who divide music into formal and programme, and performances into objective and subjective. They do not seem to understand that a composition may be programme music, as the cant phrase runs, and yet be formal. And so it runs on. The aesthetes chop up the organic growth of music into what they call "periods" or "movements," mere arbitrary divisions which have no meaning if you look at music as a whole; the Emotionalists decry formal music, and the Intellectualists sneer at colour without form. Only the composers of genius go their way uninfluenced by the battle-cries of the critics. Absolute music said its last word in Beethoven; the symphony henceforth was dead. Was it so? And yet towards the end of the nineteenth century came Tschaiikowsky. It is certainly difficult to extricate yourself from the rush of contemporary opinion, but one of the first things my critic should do is to stand aside and see music clearly and as a whole. The unbiased mind and sensitive temperament he must have, even if it be impossible to find these coupled with deep knowledge of music and the gift of expressing himself. Above all, he should be the last to lend his voice to the battle-cries of criticism. Let him leave that to the *dilettanti*; it is not the affair of the critic, perfect or otherwise.

EDWARD A. BAUGHAN.

## THE PROPER BALANCE OF CHORUS AND ORCHESTRA.

(A PAPER READ AT THE CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS, AT LLANDUDNO, JAN. 1ST, 1901.)

BY PROF. EBENEZER PROUT, MUS.D.

(Concluded from p. 27.)

LET me show what has been considered the proper balance of tone by two of the most distinguished musicians of the last century. I presume that nobody is at all likely to differ from me when I say that Hector Berlioz and Verdi are both pre-eminently qualified to give an opinion on this subject. Berlioz is universally recognized as one of the greatest authorities on the subject of the orchestra. In his treatise on Instrumentation (p. 241 of the English translation), in discussing the proper balance of the orchestra, he says that "the finest concert-orchestra, the most complete, the richest in gradations, in varieties of tone, the most majestic, the most powerful, and at the same time the most soft and smooth, would be an orchestra thus composed:—"I will not trouble you with an enumeration of all the details, but will only say that the list he gives comprises 84 strings, 4 harps, 14 wood wind, 13 brass, and 6 players on percussion instruments—a total of 121 performers. Then follows this significant sentence:—"If a choral composition were to be executed, such an orchestra would require 46 sopranos, firsts and seconds, 40 tenors, firsts and seconds, and 40 basses, firsts and seconds." (It must be remembered that when Berlioz published his work—in 1844—parts for contralto were never found in French music; the lower female voices sang the second soprano.) We see here that he prescribes a chorus of 126 against an orchestra of 121. On the following pages he enumerates the constituents of a grand festival orchestra of 827 performers: of these 467 are instrumentalists and 360 chorus.

Unlike most other composers, Berlioz was in the habit of prescribing in his scores the exact number of performers that he wanted for each part. He does this in his great *Requiem* ("Messe des Morts"). Here his orchestra numbers 202 and his chorus 210.

If it be urged that Berlioz was pre-eminently an instrumental composer, and that with him the chorus was a subordinate consideration, the answer is obvious that the *Requiem* just referred to is almost exclusively choral, as also is his *Te Deum*; while the *Damnation de Faust* contains a large quantity of choral music. But even if the objection be allowed, the same will not apply to Verdi, who has, I believe, written absolutely no orchestral music except the overtures and instrumental movements in his various operas. He is first and foremost a vocal composer. Now what do we learn from Verdi?

Most of us have heard his *Requiem*, written for the death of the poet Alessandro Manzoni, in 1873. In Pouglin's biography of Verdi, we learn that he wrote to the syndic of Milan offering to compose a Requiem to be performed on the first anniversary of the poet's death. The offer was gratefully accepted by the municipality; and the whole of the arrangements, engagement of performers, etc., was left in the composer's hands. The published score contains the following note:—

"Performed for the first time in the church of St. Mark in Milan, on the first anniversary of the death of Alessandro Manzoni, 22 May, 1874. Performers—Teresa Stolz, soprano; Maria Waldmann, mezzo-soprano; Giuseppe Capponi, tenore; Ormondo Maini, basso; 110 instrumentalists, 120 choristers."

It will be seen that the relative proportions of orchestra and chorus are nearly the same as those given by Berlioz. It is easy to imagine, if a similar performance were given in this country, what an outcry would be raised by an ignorant public about the band being far too loud.

The simple fact is, that our audiences know no more about the proper balance of orchestra and chorus than a cow knows about double counterpoint; and their taste has been so vitiated, and so false a standard set up by the monster performances which are the rule at our large musical festivals, and with our chief choral societies, that unless the chorus completely overpowers and swamps the instruments, they immediately jump to the conclusion that the orchestra is too loud. As a matter of fact, in most modern choral works the orchestra is just as important as the chorus, and ought to be just as prominent—in many cases, more so.

For fourteen years I was conductor of an excellent choral society, now unfortunately defunct, at which our performances were given by an orchestra of 47, and a chorus of about 120 to 130. One of the greatest annoyances to which I was subject during this time was the continual grumbling on the part of some of our Committee, who ought to have known better, and many of our subscribers, for whom perhaps there was more excuse, as to the loudness of our band. Poor people! they did not understand what they were talking about.

In this connection, let me give a personal reminiscence. Some years ago the Blackheath Philharmonic Society, conducted by my old friend, Mr. Alfred Burnett, gave a performance of my cantata *Alfred*, with a band of about 50, and a chorus of, I believe, about 140. The rendering of the work was excellent. I was in the middle of the hall, and could therefore judge perfectly well of the general effect. Meeting Mr. Burnett a few days afterwards, he said to me, "Tell me, was the band too loud the other night in *Alfred*?" I replied, "No, not in a single passage, that I noticed." "Well," he said, "everybody is complaining that the band was much too loud." "That," I said, "is simply because they have not the least idea what the proper balance should be." He said, "Would you mind writing me a letter that I could send to our local paper, giving your opinion? As it is, everybody is blaming me." I told him I would do so with the utmost pleasure, and I wrote him accordingly, saying that the orchestra had not been too strong in my work, and that the public had an altogether erroneous idea of what the proper balance of chorus and orchestra should be. My letter was sent by him to the paper, and he told me afterwards that it completely silenced the grumblers.

The utter disproportion between band and chorus which generally prevails in performances given in this country is due, I think, to two causes. First, and perhaps chief, of these is the great increase in the practice of choral music during the past fifty years. I am far from making the slightest objection to this in itself; on the contrary, I welcome it. But, from an artistic point of view, it has had this regrettable result, that the choirs have largely increased in size without any corresponding increase in the orchestra. How disastrously this works I shall endeavour to show directly. The second cause of the disproportion is, I fear, the modern craze for sensationalism. I am old enough to have seen something of the growth of this craze. When I was a youth, the late Sacred Harmonic Society was the leading choral society in London. It was conducted by Costa—a lover of vulgar noise, if ever there was one, a man who was not ashamed to add extra brass parts to the scores of Beethoven and Weber, to say nothing of the atrocities he perpetrated on Handel's works. At that time I, in my



youthful ignorance, was filled with admiration at the announcement on the Sacred Harmonic Society's bills: "Band and Chorus of 500 performers," and thought it extremely grand. A few years later the number had increased to 700, but the orchestra remained much the same. At that time a rival society was in existence under the name of the London Sacred Harmonic Society, directed by Mr. Joseph Surman, who "went one better" than the older society, by advertising a band and chorus of 800. At the present time we have the Royal Albert Hall Choral Society, mustering about 1,000, of whom less than 100 are instrumentalists. The disproportion is not so great in our chief provincial musical societies, though even in them much remains to be desired as regards balance. At the Birmingham Festival held last October there was a chorus of 352 and an orchestra of 123.

It is not difficult to show that such a ridiculous disproportion must in many cases result in a mere caricature of the works of the great composers. I admit that with Handel it is a matter of less importance than with many others; because the large majority of his choruses have no independent orchestral accompaniment, the instruments merely doubling the voices in the unison or octave. But with Bach, and with most modern composers, the case is quite different. Let us first take Bach. Those of you who are acquainted with his scores know that the instrumental parts are almost always quite independent of the voices, and that each part is of absolutely equal importance. We have already seen Bach's own opinion as to the proper balance of his choir and orchestra. He wanted four voices to a part, with three first and three second violins, two flutes and two oboes. I need not enumerate the whole band. It is obvious that counterpoint for flutes or oboes could make itself heard well enough against so small a chorus, and so few strings. But what possible chance could these instruments have, even if the parts were doubled, in a band and chorus of 450? At the last Birmingham Festival, to which I referred just now, Bach's *Passion according to Matthew* was performed. I was not present myself, but no doubt some of you were. I ask you, how much of the lovely counterpoints for flutes and oboes in the great choral that closes the first part could you distinguish? The same question may be asked with respect to the otherwise often excellent performances of the Bach Choir. Bach's music does not require so large a mass of singers or players. The most satisfactory rendering of a choral work of his that I can recall was one given some years ago at a Royal Academy Concert, of the beautiful Church-Cantata, "Liebster Gott, wann werd' ich sterben?" with a select choir of six voices to a part, and a small orchestra, containing, if my memory serves me, four first and four second violins, with other strings in the same proportion. With this small force, the wind parts (one flute and two oboes) could be clearly heard. It was a somewhat analogous performance to ours of *Alexander Balus* last year; but most performances of Bach's choral works are little better than a farce and a caricature, from the utter want of balance of the parts.

Bach, however, though one of the worst sufferers from the evil against which I am protesting, is by no means the only one. Nearly every modern composer suffers more or less from the same cause. Look at the oratorios of Mendelssohn, which abound in delightful orchestral details. How many of these are altogether lost in performance by the overmastering strength of the choir! Listen to *Elijah* at the Albert Hall. In many parts of the choruses the orchestra are almost playing in dumb show, and the same is the case with many other modern works when produced under similar conditions.

What I am pleading for is a recognition of the fact that, in modern music at all events, the orchestra is of equal importance with the chorus. Can anyone give any valid reason why the former should be always assumed to occupy a subordinate position? To me it seems absurd on the face of it: yet I ask you, is it not a fact that unless the chorus does dominate everything else, there is a general howl that the band is too loud?

I am not proposing (though I should not object to it) to revert to the proportions that prevailed in the time of Handel and Bach, when the band was often quite as numerous as the chorus; but I do maintain that the latter ought never to be in a larger ratio to the former than 3 to 1, and that even this is often too much. I admit that the evil is to some extent lessened by the large number of inefficient, or half-efficient singers to be found in many choirs—members who, as my friend Sir Frederick Bridge once said to some ladies of a choir who had been remiss in attending rehearsals, "go on the platform at the concert, looking very pretty, but absolutely useless." But this, at best, only a palliative, not a remedy for the evil of which I complain.

Another result of these disproportionately large choirs is, that they necessarily tend to encourage in composers a coarse style of orchestration. All the colours have to be laid on with a thick brush if they are to produce any effect. The beautiful and delicate touches of instrumentation to be found in the scores of the older masters, which were written for performance under different conditions, would be absolutely thrown away in works where the orchestra is quite overpowered by the chorus. Hence the tendency, observable in many modern works, of scoring by masses of tone, with the result, as M. Gevaert says in his admirable "Traité d'Instrumentation," that "the composition of the orchestra is, so to speak, stereotyped, and, except for slight differences, it remains the same from one end of the score to the other. The effect of each movement taken separately is more brilliant, but the continual return of the same sonorousness engenders at last satiety and monotony."

Is there any remedy for this state of things? I venture to believe that there is—at all events to some extent. I admit that in such cases as the Royal Albert Hall Choral Society or the Handel Festival Choir little is to be hoped for; they are past praying for. One can hardly expect the directors of the Royal Albert Hall to dismiss 200 of their choir, and replace them by the same number of instruments. This would be a tolerably effective remedy, but of course, too drastic—to say nothing of the great expense of the additional orchestra. The next best thing would be to restrict the repertoire of the choir to works like the oratorios of Handel, in which, as I have already pointed out, the preponderance of the chorus does little harm. Commercial reasons, however, are likely to prevent the adoption of this plan; it would be said that programmes composed entirely of such music would not attract subscribers or the public; and I fear this must be admitted. So with regard to the Royal Albert Hall, the case may be dismissed as hopeless.

The same may be said of the Handel Festival Choir, though the matter stands rather differently here. The Handel Festival is purely a commercial speculation, and has nothing whatever to do with art. The public is attracted to it by its size (just as it is by Barnum's show or the great wheel at Earl's Court), and by the names of the popular vocalists engaged to sing in a locality where it is quite impossible that they can be properly heard. It may seem a strong assertion that the Festival has nothing whatever to do with art; but a single fact will suffice to prove it. Many of us remember the atrocious



additions to Handel's scores—sometimes even amounting to alterations of and additions to his text—which were made by the late Sir Michael Costa at these festivals. After his death, when the 1885 festival was approaching, I offered to Mr. Manns to revise the whole of the scores, removing Costa's arbitrary additions, and restoring the purity of Handel's text. I ought to add that I offered to do this free of charge. Mr. Manns, who is a true artist, naturally approved of my proposal. Will it be believed that the directors of the Handel Festival declined it, on the score of the trouble it would give (and I suppose also of the expense, though this was not said) to alter all the parts? After that, how is it possible to say that the Festival is an affair of art? Since that time I have taken no interest in it, and have not attended it for many years; but I believe that many of Costa's atrocities are still retained. Happily for art, the Festival only occurs once in three years.

I believe that the true remedy for the present state of things is to be found in the limitation of the size of the chorus for all works to be given with orchestral accompaniment. There are many singers who prefer the practice of part-songs, madrigals, etc., to that of oratorios or cantatas with orchestra. In the choir which I conducted, of which I have already spoken, there were several members who were always clamouring to have part-songs introduced at our rehearsals and concerts. Let our large choirs be divided into two, one for each class of work. As a general rule, the same choir cannot excel in both directions. The late Henry Leslie's choir, unsurpassable in its renderings of unaccompanied music, fell lamentably short on the few occasions when they attempted works with orchestra. On the other hand, my own choir, which could give a good account even of such difficult works as Schumann's *Faust*, Brahms's *Deutsches Requiem*, or Dvořák's *Spectre's Bride*, were seldom even fairly satisfactory in an unaccompanied part-song. Where an orchestra is of only average strength—say 50 or 60—the chorus should never exceed 150 voices; personally, I should prefer 120. If the choir be increased, say to 200, the orchestra should be strengthened in the same proportion—to 70 or 80. If a new Society is being founded, for the practice of large works, its numbers should be strictly limited. I do not say that it should not exceed 150 members; but I do say that not more than that number ought to be allowed to sing at the concerts, unless there is a proportionately strong orchestra to accompany them. These may sound like "counsels of perfection"; but it is only in this way that we shall be able to obtain adequate renderings of musical masterpieces. Of course, the old parrot-cry, "The band is too loud," will at first be heard from an ignorant public; but that is simply because the public is (as Mr. Bumble said of the law) "a hass." Our business, as musicians and artists, is to try to raise it above its present asinine standpoint. It seems to me that the only way in which this can be done is, to give it opportunities of hearing music rendered with at least an approximation to a correct balance of tone. The present state of things is destroying the best choral music in this country. I hold that, even at such festivals as those of Birmingham and Leeds, the chorus is far too loud for the band, and that if the number of the former were reduced by one-half, the effect would be infinitely better. By far the most satisfactory performance I ever heard of Sullivan's *Golden Legend* was at one of the Three Choir festivals—Worcester, if I remember rightly—some fifteen or twenty years ago. The performance was given in the Shire Hall, and the platform was fortunately too small to allow room for the whole chorus. The full orchestra, number-

ing, I believe, 60 or 70, was there, but the choruses were sung by a contingent of about 80 voices from Leeds. The effect was beautiful, and I do not remember that any complaint was made as to the loudness of the band. Certainly none was made on that score after the performance of *Alexander Balus* at Scarborough. All that is needful is, to eradicate from the mind of the public the idiotic notion that in choral music the voices must always predominate. It rests with musicians, professional and amateur—especially the former—to train and to elevate public taste in this direction. So long as the present false standard is maintained, performances of works with orchestral accompaniment will continue in the majority of cases to be mere burlesques of their composers' intentions. I appeal to you, fellow musicians, to join me in an earnest protest against a system which I believe to be most injurious to the progress of the art which we all love, and to the cultivation of which we devote our lives.

## THE PHILOSOPHICAL SIDE OF SOME LAWS OF HARMONY.

BY LOUIS B. PROUT, A.R.A.M.

(Continued from p. 30.)

### PROUT.—CHAPTER I.

THIS is a chapter of definitions rather than of rules, and there is but little in it to consider here.

§ 17. *The need of resolution for dissonances.* In the abstract this is acoustical, and the question has been far more ably treated by writers on acoustics than I could treat it. But it may be remarked that, as soon as the acoustician has demonstrated the disagreement of any two simultaneous sounds, it needs no philosophy to prove that such condition of disagreement or conflict is one of "unrest," and that unrest is not a condition of finality.

§ 22. *Perfect intervals.* Without recourse to acoustical explanations (§§ 29, 30, etc.), the fallacy of calling unisons, 4ths, 5ths, or octaves "major" can be seen in a moment by testing it upon common chords: if C to G were a major 5th because forming part of the major chord C E G, it would at the same time have to be a minor 5th because forming part of the minor chord C E $\flat$  G; in other words, we may say that the intervals in question are "perfect" because they are the common property of both major and minor harmonies (*cfr.* § 120).

§ 26. *Inversion.* It is perhaps superfluous to point out the reason of the rule of "subtracting the number of the interval from 9"; yet thoughtless pupils have often asked me why we do not subtract from eight—8 being the number representing the octave. The reason, of course, is that the note of the interval is counted twice, being the upper note in the one case and the lower note in the other. Inversion is not simple subtraction; if we took away a 3rd from an octave we should undoubtedly leave a 5th; e.g. if we took away C—E we should leave F—C, not E—C.

§ 28, footnote. *Thirteenth.* The statement that these (as distinct from sixths) are always treated as dissonances, must be taken with some reservation. It is manifestly a tonal question, for on the acoustical principle applied to the tempered scale, there is absolutely no difference between a compound 6th and a 13th. The 13th, to be sure, is often dissonant with some lower interval which is present (e.g. with the 7th); but this is not the case in Dr. Prout's Form I. ("Generator, 3rd and 13th," §§ 410—412) in major keys, and § 412 expressly admits that the 3rd, which is produced by inverting the said 13th, is purely a consonance; see also the general

principle in § 366, that "only such notes are to be taken into account as are actually *present*." What, then, is the reason for the quasi-dissonant effect of this interval wherever it deserves the name of "13th"? Without doubt it is this: the *intrusion* of a secondary note upon a primary root-basis, to the exclusion of an expected chord-element (the 5th); i.e. whenever the trend of the harmony leads the hearer to assume, say, a dominant root, the presence of a 6th (13th) therewith is in conflict with the 5th of that root (which is present to his subconsciousness), and the condition of *unrest* is thereby engendered. Conformably to this idea, the combination GBE in the key of C is to be analyzed V<sub>13</sub> when interposed amongst "fundamental" harmonies; but as *iii<sup>b</sup>* when used amongst other diatonic triads and the like.

#### CHAPTER IV.

Here we find ourselves in the heart of our subject, and there is much room for speculation, and at the same time very little room for dogmatizing, in dealing with this chapter.

§ 89. *Diminished intervals in melody preferable to augmented.* Of course, this is one of the rules which have, as Macfarren says,\* "countless exceptions in the modern, free, or chromatic style now in use"; but its general principle can be defended on the ground that diminished intervals are intervals of *attraction*, whereas augmented are intervals of *repulsion* (§ 199). The law, I take it, is a phase of the great law of gravitation; this can be the most easily illustrated from intervals normally perfect, e.g. the 5th. Obviously the two notes forming an interval of such simple ratio are too near of kin to possess any perceptible heterogeneity; hence it may be compared to an absolutely perpendicular balance. Now, if the top of this interval be bent a little, it will either tend to fall *towards* (if it be bent towards) or *away from* (if it be bent away from) a line lying at right angles to it (representing the other note of the interval).

§ 90. *Return of the melody after the leap of a diminished interval.* The reason for this rule has been given in the general statements regarding the preceding section. The use of a diminished interval in melody, if properly followed, of course draws its notes together by the strongest possible magnetic influence.

§ 91. The reason for the prohibition of indiscriminate augmented intervals in melody is equally apparent, they tend to *lacerate* it by pulling in opposite directions; and although it was quite possible by a single act to come to a note *between* the two which form a diminished interval, it is equally impossible by a single act to come to notes *outside each extremity* of an augmented interval.

If "both notes belong to the same harmony," the interval becomes harmonic (arpeggio) rather than exclusively melodic, and a connection is established which removes its disjointed effect.

§ 96. *Consecutive octaves.* As Macfarren says,† "There needs no philosophy to prove that the predominance given by their duplication . . . in unison renders them obtrusive, and proportionally weakens the other parts." In other words, four-part writing in its very nature demands independence of each part; and an identical melodic movement of any two at the same moment damages their individuality.

§ 98. If the rule has been understood, these apparent exceptions will no doubt be understood likewise. The rule admits of no real exceptions, consecutive octaves in professedly four-part writing resulting in "the harmony being in three parts." Of course, it is legitimate for the

composer to change the number of his parts at discretion, whether by inserting rests or by doubling in the unison or octave, the latter course being chosen if prominence of a certain melody or melodic progression is designed. It may sound paradoxical, but it is almost literally true, that consecutive octaves are forbidden where they are unintentional, but permissible where intentional.

(To be continued.)

#### GIUSEPPE VERDI.

THE greatest of Italian composers has passed away. He lived to a ripe old age, and the story of his artwork is known. A few words, however, respecting a man whose name, if only for his noble charities, will long be held in grateful remembrance may not be out of place.

The life of Verdi was not particularly eventful. It was exceedingly even, and, so far as we know, with one exception, a happy one. That exception was the sad death, within a few weeks, of his wife and two children, in 1840, or, as Verdi himself expressed it, "three loved ones had disappeared for ever." The composer, born in 1813—the year of Wagner's birth—soon showed a disposition for music, and already at the age of eleven, was organist at the church of Le Roncole, his birthplace; his salary, like his age, was small: it was only thirty-six *lire* for the first, and forty for the second year. He studied under a good teacher, the organist Provesi, who, at the end of two years, is said to have declared that "his pupil knew more than he did." Similar words are naturally reported of nearly all teachers of youthful musicians who afterwards distinguished themselves; for genius seems almost, like Minerva, the goddess of wisdom, to come into the world all armed and mentally grown up.

Verdi composed various marches, overtures, etc., but he soon—and in this he reminds us of Wagner—"had but one aim, one object in life—the theatre," and to that aim he remained faithful. His first opera, *Oberto di San Bonifacio*, produced at Milan in 1839, was not a very brilliant success, and yet the impresario Merelli soon commissioned him to write a second, *Un Giorno di Regno*, but while at work on it he suffered the terrible bereavement mentioned above, so that it is not surprising to learn that the opera did not satisfy expectations. Next came *Nabucco*, and with this work Verdi considered that he seriously commenced his artistic career. There was no mistake about the success, and it proved not only a commencement of fame, but also of fortune. Verdi was well paid for it, and for his next opera demanded £272—even more according to one account—the same sum which Bellini had received for his *Norma*. This was entitled *I Lombardi*, and it was produced at Milan in 1843, with favour which, however, was not lasting. *Ernani* was the next venture, with which the composer still maintained his reputation. Then came several operas, among which *Macbeth* stands out prominently, but here again success was short lived. In 1847, *I Masnadieri* was produced at Her Majesty's Theatre, London, though in spite of the presence of the composer, and of Jenny Lind, Lablache, and other good interpreters, the opera failed. Pougin, Verdi's biographer, admits that even in Italy it never caught the ear of the public. Passing over some operas which have not lived, we come to the memorable year 1851, which witnessed the production of *Rigoletto* at Venice; and to 1853, in which were heard for the first time *Il Trovatore* and *La Traviata*. These operas if weighed in Wagner scales would undoubtedly be found wanting, yet when the severest judgment has been formulated respecting them,

\* Counterpoint, § 28.

† Counterpoint, § 39.

there remains the stubborn fact that all three, after about half a century, still keep the stage. It is curious to note that a leading French musical paper in the fifties complained of *Rigoletto* for its want of melody, the same fault which French and even other critics found ten years later with *Tannhäuser*; time in both cases has exposed the error of such opinion. It is too late in the day to discuss Verdi's three operas; to point out their merits, to enlarge upon their shortcomings, their concessions to public taste, to compare them with other operas of the period—Italian, German, and French. Such criticism scarcely belongs to the present or even to the future.

Once more we pass over operas received with more or less reserve, and come to *Aida*, produced at Cairo in 1871, the style of which was justly described at the time by M. Reyers, as "Verdi, tinged with Germanism" (Verdi atteint de Germanisme). Sixteen years later *Otello* appeared, and, finally, *Falstaff* in 1893. In these three works there were signs that the composer had followed and been influenced by his contemporaries, especially Meyerbeer, Berlioz, Gounod, and Wagner. He marched with the times, and had those influences come to Verdi earlier in life, they would most probably have left deeper traces.

#### DR. E. J. HOPKINS.

By the death of Dr. Edward John Hopkins another link with the past has been broken. When at the age of eight he became a chorister boy at the Chapel Royal, St. James's, it was under William Hawes, who himself was chorister boy there at the time Haydn was in London. Young Hopkins sang at the Coronation of William IV. in 1831; for the Queen's Jubilee of 1887 he wrote the anthem "Thou shalt cause the trumpet of the Jubilee to sound"; while even at the Diamond Jubilee, ten years later, the veteran was at St. Paul's Cathedral taking part in the service of song. At the age of sixteen young Hopkins was appointed organist of Mitcham Church, then of St. Peter's, Islington, next of St. Luke's, Soho, and finally of the Temple Church, where he officiated for the long period of fifty-five years with zeal, ability, and distinguished success. The great work, "The Organ: its History and Construction" (3rd Edition with E. F. Rimbault), still remains the standard work on the subject. Dr. Hopkins wrote other anthems besides the one mentioned: two anthems with which he won Gresham prize medals in 1838 and 1840, one for the marriage of the Prince of Wales (King Edward VII.), and another for the Thanksgiving in connection with his recovery in 1872. Dr. Hopkins also wrote many hymn tunes and chants which are widely known favourites.

#### LETTER FROM LEIPZIG.

ONCE again we have to notice two opera novelties. Of these the more important is the three-act fairy opera, *König Drosselbart*, by Gustav Kulenkampf. The working up for the stage of this delightful German fairy tale by Axel Delmar cannot, unfortunately, be praised, since by it the tale is robbed of nearly all its poetical charm; so much so, indeed, that at times one fancies oneself listening to an operetta. This remark applies especially to the figure of the king, who recalls, and not faintly, the Menelaus in Offenbach's *La Belle Hélène*. Here and there, too, the music shows the same influence; yet, as a rule, it is genial and pleasing, without becoming trivial. It cannot, however, be called very choice; for that it has not sufficient individuality. But it delights the great public, and as the opera is admirably staged, it is quite possible that it may have a fairly long run. A novelty of less importance is the one-act *Singspiel*,

*Eifersüchtig* ("Jealous"), by M. D. Erb, for two persons, a pair of peasant lovers. If only the unassuming subject had been treated in an unassuming style, the little work would have created a far more favourable impression. As matters stand, the orchestral music is at times on the lines of grand opera. Both novelties were well played and well sung.

At a recent Philharmonic concert Richard Strauss's latest orchestral work, *Heldenleben*, was performed under his own direction. Unfortunately it must be said that in it the highly gifted composer has advanced to the limits of the possible, or, to speak more correctly, to that of the totally impossible. The heap of ugliness, coarseness, dreariness which assails the ear of the listener beggars description. The crowd applauded, yet from very many parts of the hall arose loud sounds of disapproval.

The programme of the thirteenth Gewandhaus subscription concert was for the most part devoted to choral music. It opened with a *Funeral Cantata* by Carl Grammann, a work of great breadth and mobility, which created a great impression—one, however, which would have been still greater but for its wearisome length. The second novelty—*Athanascher Frühlingsreigen*, for soprano solo, four-part female chorus, and orchestra, by Joseph Frischen—proved an immature work which the composer ought for a time to have kept back. The programme included, besides, scenes from Gluck's *Iphigénie en Tauride* and from Wagner's *Meistersinger*, both admirably interpreted. The fourteenth concert commenced with Mozart's G minor Symphony, after which came Beethoven's Violin Concerto, the solo part interpreted by Lady Hallé. The second portion of the programme opened with Liszt's "Festklänge," which rushed past, leaving scarcely a trace, whereas Lady Hallé with Bruch's "Romanza" provoked a storm of applause, as previously with the Beethoven Concerto. Smetana's symphonic poem, "Ultava," brought the concert to a close; it is a most acceptable composition, and created a thoroughly good impression. The orchestral works of the fifteenth concert were Goldmark's Overture *Der Frühling*, Brahms's Variations on a Theme by Haydn, and Beethoven's A major Symphony. In between came vocal performances by Miss Mary Münchhoff from Omaha, a well-trained, though somewhat cold singer; her rendering of a Handel aria and of various *Lieder* won for her loud applause. The sixteenth Gewandhaus concert was one of the less enjoyable. It opened with Schumann's Symphony in E flat, which, with exception of the first movement, is one of the composer's weaker productions; anyhow, among the symphonies it is the one which kindles the least enthusiasm. The programme ended with Wagner's *Rienzi* Overture. With all respect for Wagner I must, however, say that the overture, suitable enough for garden music, is altogether out of place in a high-class concert. But from the storm of applause with which the work was received, one may sorrowfully perceive how indiscriminating the public has become in course of time; such approval it rarely bestows on a Beethoven Symphony. Herr Dr. Felix Kraus sang some Schubert *Lieder*, and new Biblical Songs by Dvorák, evident imitations of Brahms's "Serious Songs," and he obtained well-deserved applause. Not so successful were the sisters Elsa and Grete Krumel who played Mozart's Concerto in E flat for two pianofortes, but without the refined feeling, the warm tone, and the beautiful legato which Mozart's pianoforte music so imperatively demands; they were at their best in the Reinecke cadenzas.

It is almost impossible, and anyhow it would be tedious to the reader, to describe in detail the various pianoforte recitals (in which we have heard Beethoven's great Hammerclavier Sonata, Op. 106, and Brahms's Variations on a Theme by Handel, three times, and Liszt's B minor Sonata and Weber's Sonata in B flat twice) of the past month. Each pianist, whether d'Albert or Rislér, Lamond or Reisenauer, whether Melcer, Rosenthal or Berthe Marx, displayed extraordinary bravura and a colossal memory. Neither of these qualities is rare nowadays, but a genuine artistic individuality such as that possessed by Joachim or Liszt, Spohr or Paganini, is indeed—as it has always been—rare.

There have also been numerous vocal recitals. Many vocalists possess little voice, yet sing well, while others who have fine voices sing only moderately well; Anton van Rooy,



however, has a noble voice and an excellent style. And what a magnificent programme he gave! It consisted almost entirely of *Lieder* by Schubert and Schumann. It is a case for special gratitude when one is not compelled to hear *Lieder* by Hugo Wolf and similar declamatory and constantly modulating compositions. Van Rooy was admirably accompanied by Herr Coenrad van Bos.

### OUR MUSIC PAGES.

THE piece which we have selected this month is No. 3 of Percy Pitt's *Genre-Pictures*, which bears the attractive title *Serenatella*—attractive, inasmuch as it leads one to expect something light and pleasing. The composer of this little piece, however, is not satisfied with merely tickling the ear for the moment, as might be the case with a fond lover serenading his fair mistress; he appeals also to the taste of cultivated musicians. The music is full of piquant rhythms and dainty harmonies, which may be heard again and again, and always with renewed pleasure.

### Reviews of New Music and New Editions.

*New School of Studies for the Pianoforte.* Edited by O. THÜMER. Book 1, Preliminary Grade; and Book 2, Elementary. (Edition Nos. 6601, 6602; price, net, 1s. each.) London: Augener & Co.

THIS "New School" is, as we learn from the Preface, to consist of 16 Books with Studies arranged in progressive order from the five-finger up to the Chopin, Henselt, and Liszt stage. The author is well aware of the mass of excellent material at his disposal and of the limited space at his command. His knowledge and experience will, however, enable him to select the best; the limitation of space—a self-imposed one—will therefore act beneficially. *L'embarras du choix* troubles teachers, and also many players who have to think and act for themselves. The editor strongly recommends that technical practice should go hand in hand with the "School" under notice, and for this purpose he names two specially appropriate works, viz., E. Pauer's "Technical Exercises" (Edition No. 8325) and Pridy's "Technical Studies" (Edition No. 8336). The concluding words of the Preface (given both in English and in German) with regard to the mode of practising are well worthy of attention, particularly by young players who are inclined to think their own way the best. This Book 1 contains forty-four short studies. Czerny, of course, is represented, also Bertini, Burgmüller, Lemoine, and other well-known composers. The name of Cornelius Gurlitt occurs frequently, for no one, indeed, better understands the ways and weaknesses of beginners. Book 2 (Elementary Grade) commences with useful exercises by Köhler and Czerny, two in which the technical work is for the right, two for the left hand. No. 5, an allegro by Czerny, presents scale passages for both hands. No. 6 is short, but the work for the left hand improving to the fingers. Then comes, by way of change, a light *Allegretto scherzando* by Gurlitt. Among the remaining exercises (there are in all thirty-three) we find great variety, and all of them—which at an early stage is important—of moderate length. The idea of selecting from various collections is an excellent one. Young folk, for instance, are apt to think Czerny somewhat of a bore; the very idea of having to plod through 101 exercises is certainly alarming. Taken, however, in small doses,

beginners are more likely to appreciate the good things he has provided for them; and the same, of course, applies to other finger-trainers.

*Pastorale enjantine, pour le Piano.* Par C. Chaminade. Paris: J. Hamelle. London: Augener & Co.

How to be quite simple, yet not dull, stale and unprofitable; "ay," as Shakespeare says, "there's the rub." The reason of the difficulty, however, is not far to seek. There are some who try to compose without really having anything to say, and it is only by decking out that nothing with tasteful and it may be clever harmonies, and with interesting technical work that the hollowness of the music can for a time be concealed; without these aids there would be no attraction. Mlle. Chaminade in this peaceful *Pastorale* gives pleasure. The musical thought on which the piece is based may be slight, but it is to be felt: and it is expressed with charm and delicacy.

*Colombine, Valse from Fêtes galantes, Miniature Suite for Orchestra.* By PERCY PITT. Op. 24, No. 4. Transcribed for Pianoforte Solo by the composer. London: Augener & Co.

COLOMBINE music must be light and fantastic, and this Mr. Pitt thoroughly understands. With a fascinating colombine before one on the stage such qualities in themselves might suffice, but in an orchestral or pianoforte piece there ought to be special musical interest. And here it is offered by means of delicate, harmonic colouring. Unexpected chords and modulations, also curious play of rhythm, keep the attention of the listener on the alert, but everything is skilfully managed: the music is piquant and pleasant. And, by the way, amid the dainty colombine waltz are heard now and again harlequin steps.

*Short Original Pieces for the Pianoforte.* Seventh Series. Nos. 151-175. London: Augener & Co.

SHORT pieces, like short stories, are difficult to write. In music of any length there is always the chance of arousing interest by some new theme or skilful development, even should the opening fail in this respect. In a short piece every note seems of importance, and from the very first note the attention must be arrested. From the present and previous series we, however, see that many composers have essayed the task, and successfully. Of the pieces under notice, we have first a pleasing *Prelude* in B minor, Op. 81, No. 6, by Stephen Heller, in which, notwithstanding variety, there is a strong feeling of unity. No. 152 is a *Mazurka* by F. E. Bache, Op. 13, No. 3, light, graceful, and not imitated from Chopin. No. 153, *Sweet Dreams* (Süsser Traum), Op. 39, No. 21, by Tschaikowsky, has an engaging melody, or rather melodies, and an accompaniment which by its contrasting rhythm sets them off to advantage. No. 154 is a quiet, expressive *Lyric Poem* in D flat by F. Bendel. No. 155, a melodious *Albumblatt* in A flat, Op. 20, No. 2, by Herrmann Scholtz. No. 156, a light, tuneful *Ländler*, Op. 92, No. 3, by Arnold Krug. In Nos. 157 and 165 we have two more delightful pieces by Heller. The first, a flowing *Lied*, Op. 16, No. 5; the second, a *Canzonetta*, a miracle of grace and simplicity. No. 158, *Chant de la Bergère*, Op. 49, No. 1, by Gaston Borch, is quaint and characteristic. No. 159 presents a bright, tuneful *Scherzo*, Op. 226, No. 2, by Cornelius Gurlitt. Nos. 160, 167, and 173 are by Tschaikowsky. The first, *Song of the Lark*, Op. 39, No. 22, is full of the sweet bird's song; the second is a neat little *Waltz*, Op. 39, No. 8; while the third, *The Hobby Horse*, displays charm as well as skill. No. 161 is a soft, soothing *Cradle Song* by G. Merkel. Of Nos. 162, 166, and 172, by Schumann, it will suffice to

give the titles :—*Gipsy Dance*, *Evening Song*, and *Doll's Cradle Song* (Op. 118, Nos. 11, 7, and 3 respectively). No. 163 is a pleasing *Prelude* by A. Strelezki, offering a useful study in firm chords. No. 164 is an exceedingly tasteful *Siciliana*, Op. 60, No. 4, by C. Albanesi. No. 168, *Sweet Remembrance*, by J. Löw, is quiet and expressive. In No. 169 we have a smooth *Slumber Song* by C. Mayer. In No. 170, an attractive piece by C. Reinecke, entitled *Les Phalènes*, Op. 172, No. 8; in 171 an elegant *Slow Waltz*, Op. 72, No. 6, by Arnold Krug; in No. 174 a plaintive *Andantino* by L. Schytte, Op. 120, No. 2; and in the last number, 175, a pleasant *Good Night*, by A. Loeschhorn, Op. 96, No. 12.

**Tone-Pictures** for the Pianoforte. By EDMONDSTOUNE DUNCAN, Op. 50 : No. 1, *The Tournament*; No. 2, *Romance*; No. 3, *The Butterfly*; and No. 4, *Fantastic March*. London : Augener & Co.

WE have already had occasion to review pieces by this composer, and we know that he can express pleasant thoughts in simple language. There are, we imagine, many persons who cannot quite understand the nature of such an achievement. Only those, indeed, who have really tried to produce something by modest means have any idea of the difficulty of turning out anything of interest. Simplicity in itself is within the reach of all, but in how few cases would it rise above the commonplace? The first of the four pieces under notice, *The Tournament*, opens with bright, martial music; we seem to see gallant knights advancing, and joining battle. Then comes a soft, expressive middle section. The opening notes are even suggestive of a sigh; the whole phrase, indeed, out of which the brief section is evolved has considerable character. The lively music is afterwards repeated, and the piece winds up in a jubilant style: the fight is ended, the victory won. No. 2, entitled *Romance*, is quiet and expressive. The first two bars are calm and dignified, and then comes a slight agitation which seems to betoken that the romance is not all peace and happiness. So, too, when the key changes to C sharp minor (enharmonic for D flat minor), the mood is somewhat sorrowful, or if not sorrowful, of yearning nature. The opening phrase returns, and later on there is a singularly beautiful and reposeful coda. No. 3, *The Butterfly*, suggests something light and fanciful. Without the superscription no one could guess that the music bore any relation to a butterfly; with it, however, the composer's intention becomes clear. The mordent on the very first note sets one thinking of a butterfly's wings in motion. It is a clever little piece, and apart from any realistic touches, has musical interest. The last of the series, *Fantastic March*, is in no wise inferior to the preceding numbers. It has clearly marked rhythm and attractive melody; while the introductory "ta-to solo" phrase which is heard more than once, and certain peculiar, yet effective, harmonic progressions account for the qualification of the March as fantastic.

**Pianoforte Works** by JOACHIM RAFF. No. 19, *Scherzo and Romanza* and No. 20, *Chanson suisse*. London : Augener & Co.

JOACHIM RAFF reminds us—in one respect at any rate—of Joseph Haydn; practice joined to natural gifts enabled both of them at any moment to invent and develop themes, or, as in the *Chanson* under notice, to select a theme and submit it to processes of metamorphosis or mere ornamentation. It is, of course, evident that the quality of the music produced by these composers would depend upon the inspiration at the moment of writing—in other words, that some pieces would prove more attractive than

others. But the music of these two men, even at moments in which inspiration was at its lowest ebb, displayed good workmanship which imparted to it real, if not the highest, interest. The graceful *Scherzo* in the first number under notice, of very light structure, sets off to advantage the *Romanza* which follows. Here we have a cantabile theme, which, after a short middle section, is presented anew and with richer accompaniment. The soft coda, with its re-statement of the opening phrase of the principal theme, sung, as it were, by a baritone voice, is eminently soothing.

The *Chanson suisse* opens with a well-known naïve, pastoral theme, and it is followed by several variations, grateful to the performer, pleasant to the listener, and of interest to those who care to study their harmonic scheme.

**Spring's Awakening.** Free transcription of Em. Bach's *Romance*, for Pianoforte, by ERIC KUHLMSTROM. London : Augener & Co.

THIS is a short, pleasing drawing-room piece. There are introductory bars in which, if we mistake not, some of the sounds are intended to depict the welcome song of birds. The melody of the *Romance*, is smooth and expressive, and is afterwards presented with ornamental accompaniment. In the coda, a broad impassioned theme, given out *ff*, seems to proclaim the advent of spring in its full glory.

**Sonatina in C.** By E. THOMAS. For Violin and Pianoforte. (Edition No. 7588; price, net, 1s.) For Viola and Piano. (Edition No. 7644; price, net, 1s.) London : Augener & Co.

SONATAS are seldom written nowadays. It does, indeed, require a good deal of courage to compose such a work. The formal developing of thematic material without becoming dry; the grouping of various movements so that they may be felt as parts of a whole; the sustaining of interest up to the end—all these things offer serious difficulty. They exist, also, in the writing of a sonatina, though not to the same extent. In the one under notice there is first of all an *Allegro*, with two themes—the second in the orthodox key of the dominant—which display both character and contrast. Then comes a *Romance*, soft and tender. The opening theme is expressive, and still more so the one of the middle section; this movement is altogether most engaging. The Finale, an *Allegro energico*, commences with a bold theme, none the less acceptable in that the rhythm of the opening phrase recalls that of "God Save the King." The canonic imitation in the short development section is effective. Throughout the work the parts for both instruments are attractive. It will be seen from the heading that this Sonatina is also arranged for Viola and Pianoforte.

**Ballade (Concertstück)** for the Violin with Orchestra. By M. Moszkowski. Arranged for the violin and pianoforte by the composer. (Edition No. 7528; price net, 1s. 6d.) London : Augener & Co.

IN playing over music by an unknown composer there is always a certain amount of curiosity as to whether it will contain thoughts and workmanship of real merit, something which will claim more than momentary interest. When, on the other hand, we take up a piece bearing a well-known name, we have at least the comforting assurance that the contents will not cause disappointment. The composer may not be up to his highest standard, but skill and practice prevent him from falling below a certain level. In the *Ballade* under notice, the fresh, winning theme at the opening augurs well for what is to follow. After a cadenza passage a new figure is introduced and developed, also the principal theme, and there,

are pleasant bravura passages, various modulations, leading finally, not to the opening key, but to that of the submediant, in which, with an effective coda, the piece ends. The writing for the violin is brilliant, and generally attractive.

*Petits Morceaux pour le Violoncelle* (dans la première position), avec accompagnement du piano. Par W. H. SQUIRE. Op. 16. (Edition No. 7754; price, net, 2s.) London: Augener & Co.

AS with the violin, so is it with the 'cello: the number of learners increases every day, and the music written for both instruments is, therefore, bound to increase in proportion. All of it, however, is not equally good. In the pieces under notice the name of the composer is, at any rate, a guarantee that the writing for the instrument will be sound, while as to the character of the music itself, the trial of a few pages will show that it is melodious and generally pleasing. There are in all five numbers. The first, bearing the title *Triste*, has a smooth, expressive theme whereby may be learnt the art of singing on the 'cello. No. 2, *Joyeuse*, naturally offers marked contrast. Then follow two dainty numbers, *Le Plaisir* and *Le Bonheur*, while the series closes with *L'Innocence*, a graceful, engaging piece. As stated on the title-page, only the first position is used, and yet the music does not sound at all cramped.

5 *Lieder*, Op. 69; and 5 *Lieder*, Op. 70. By EDVARD GRIEG. (Edition Nos. 2928 and 2929; each, net, 2s. 2d.) Leipzig: C. F. Peters.

WE have here two sets of songs by the gifted Norwegian composer which will require much patient study both on the part of singer and accompanist before they can be understood and enjoyed. Grieg indulges in peculiar rhythms and modulations, and until these have become familiar, the meaning of the music might easily be distorted; the phrases require careful study so as to give to each note and chord its proper tone and accent. Their strange effects would at first attract attention, making it almost impossible to feel their relative importance in the phrase or sentence. Then in some cases the very look of the music with its mixture of sharps and flats, and occasionally of rhythms, is certainly bewildering to the eye, while much sounds novel to the ear. With a new composer, one might doubt whether it were worth the time and trouble to familiarize eye and ear with unaccustomed sights and sounds. With Grieg, however, we feel sure that the peculiarities are not there for their own sake, that they are not mere affectations, but the natural way to him of expressing his thoughts and feelings. Patience, therefore, in studying them will be well rewarded. They are remarkable songs; their harmonic interest alone will prove an intellectual delight to musicians.

*The Nightingale*, a Sonnet by Milton. Set for voice and orchestra by Edmondstone Duncan. In D flat major and in C major, with pianoforte accompaniment. London: Augener & Co.

COMPOSERS sometimes select words of little value, satisfied if they have pegs on which to hang their notes. Mr. Duncan, at any rate, is not amenable to this charge. Milton's sonnet, with its reference to song of bird, to "propitious May," and to love, seems to lend itself well to musical treatment. The "liquid notes" of the nightingale and the "shallow cuckoo's bill" suggest realistic effects, but with exception of one or two shakes, the composer has refrained from such things; the mood rather than the letter of the poem engaged his attention. There is becoming dignity, also repose, in his music. It is full

of broad melody, while in the accompaniment there are delicate harmonic colourings by which the vocal part is enhanced.

*The Pianist's A B C: Primer and Guide.* By W. H. WEBBE. Manchester and London: Forsyth Brothers. SOME years back the author of the present volume published "Jottings on Pianoforte Playing," and as this met with so favourable a reception he was tempted to write a new and more extensive work. Mr. Webbe is a teacher of many years' experience, so that he has been able to provide material valuable to both teachers and learners. Many pianists are satisfied if they have well-developed technique, and if they can play off a few sonatas, various specimens of the classical and romantic schools, and a few brilliant pieces by Liszt. In the history of their art, in the science of harmony and counterpoint, in the styles of different periods, in the stories of the lives of the great composers, in these and other matters they take little or no interest. Mr. Webbe, in his chapter on elementary harmony, explains the kind of pianist which he, as teacher, has been, and still is, trying to form. He says:—

"A conscientious pianist is one who comprehends what he is playing, having studied the whys and wherefores of every phase and modulation, also the form and character of the piece rendered; while an executant, however expert in playing difficult passages with apparent ease, without such knowledge is a mere performer and not a musician."

There are very many passages in the volume which show that the author earnestly desires to bring about a state of things which will be productive of great good. He does not for a moment imagine that by aid of his Primer alone pupils will learn all that is necessary, but he hopes—and that hope is well justified by the contents of the book—to create sufficient interest to induce his readers to consult special books which he names, and in which each of the subjects on which he touches is discussed in detail. Space forces us to refer generally to this Primer, although it contains very much deserving of notice. The author hopes his work will prove a stepping-stone to more comprehensive works; in like manner our short notice may induce readers to examine Mr. Webbe's book for themselves.

## Musical Notes.

### HOME.

LONDON.—The Popular Concerts were resumed on Saturday, February 9th. We feel more than ever that M. Ysaye is not at his best as quartet leader; often his tone is stronger than that of his associates. Again, though the playing is careful, and every member of the party tries to do his duty, the one makes his individuality too much felt. No doubt it is an extremely difficult thing for a man of Ysaye's exceptional gifts to be one of four rather than one over three, but for genuine quartet playing there must be perfect coalescence. We are glad to find included in the programme Beethoven's last quartets, works which of late have become indeed rare at these concerts. On February 9th the one in E flat, Op. 127, was given, and on February 10th (the first of the Monday concerts) the great C sharp minor. We notice, too, with pleasure a new quartet announced for February 25th, by M. Vincent d'Indy. What the merits of the work may be we cannot say; anyhow, the effort to get out of the old groove is decidedly commendable. The pianists at these concerts have been Miss Adela Verne, Miss Evelyn Suart, Miss Katherine Goodson, and Signor Busoni. The three ladies deserve



# SERENATELLA

from  
PERCY PITTS  
"GENRE PICTURES"

for the  
Pianoforte.

Op. 33.

Poco Allegretto.

PIANO.

The first system of musical notation for 'Serenatella' is in 3/4 time. The treble clef staff contains a series of chords, mostly triads, with a *pp* (pianissimo) dynamic marking. The bass clef staff contains a single note, likely a bass line, with a *pp* dynamic marking.

The second system of musical notation continues the piece. The treble clef staff features a more active melody with some sixteenth notes, marked *mf* (mezzo-forte). The bass clef staff continues with chords, marked *p* (piano).

The third system of musical notation shows the treble clef staff with a flowing melody. The bass clef staff contains chords, with some marked with a *mf* dynamic and others with a *p* dynamic.

The fourth system of musical notation concludes the piece. The treble clef staff has a melody that ends with a final chord. The bass clef staff contains chords, with some marked with a *mf* dynamic and others with a *p* dynamic.





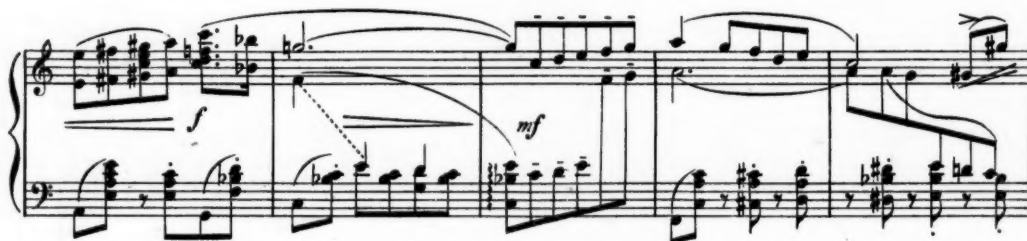
First system of musical notation. The right hand (R.H.) features a melodic line with a triplet of eighth notes. The left hand (L.H.) has a bass line with a triplet of eighth notes. The tempo marking *a tempo* is above the right hand. The dynamic marking *stringendo* is below the left hand. The system concludes with a *rall.* marking.



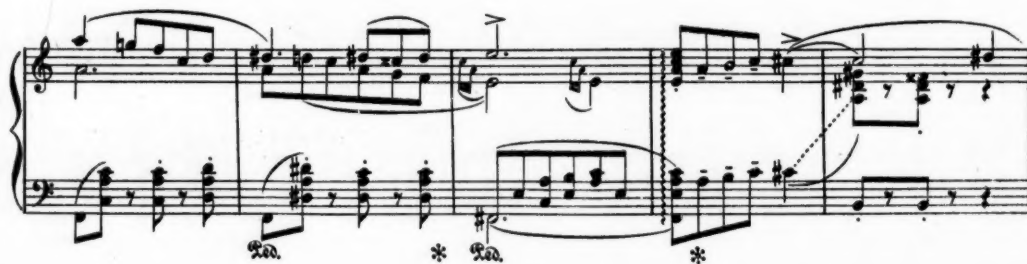
Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand continues the bass line with eighth notes.



Third system of musical notation. The right hand features a melodic line with eighth notes. The left hand features a bass line with eighth notes. The dynamic marking *mf* is above the right hand, and *p* is below the left hand.



Fourth system of musical notation. The right hand features a melodic line with eighth notes. The left hand features a bass line with eighth notes. The dynamic marking *f* is above the right hand, and *mf* is below the left hand.



Fifth system of musical notation. The right hand features a melodic line with eighth notes. The left hand features a bass line with eighth notes. The system concludes with a *rall.* marking.





*rall.*

*f*

*a tempo*

*p* *mf*

*f* *mf*

*p* *pp*

*pp rall.* *a tempo* *morendo*

*Ad.* \* *Ad.* \* *Ad.* \*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*Ad.* \* *Ad.* \*

favourable mention. The Italian pianist appeared on February 18th, and played Beethoven's Sonata, Op. 111. The second movement was finely rendered, but the reading of the *Allegro* was passionate rather than impassioned. He also took part with M. Ysaye in the Kreutzer Sonata, in which, especially in the middle movement, there was some vivid playing. Of the vocalists during the past month Madame Lillian Blauvelt was the principal.

At the Queen's Hall on January 26th, and again on February 3rd, special concerts were given in memory of our late Queen. Two symphonies were selected, most appropriate to the mournful occasion: Beethoven's "Eroica" and Tschaiikowsky's "Pathetic," and both were admirably interpreted under Mr. Wood's direction. One programme opened with Chopin's "Funeral March," arranged for orchestra, the March which the Queen expressed a wish to have played at her funeral, the other with the Dead March in *Saul*. On February 9th at a Symphony Concert, Lady Hallé gave an impressive performance of Brahms's Violin Concerto.

The first of the six concerts at the Crystal Palace to be given solely under the direction of Mr. Manns proved most successful. There was a good audience, and the reception given to the conductor was exceedingly hearty. The programme included Beethoven's "Coriolan" Overture and his Symphony in B flat. Both works were finely rendered, the latter with special point and poetry. Lady Hallé played Beethoven's Violin Concerto, introducing effective cadences by her brother, Franz Néruda. Her reading of the work was dignified, and from a technical point of view admirable. Miss Ella Russell was a successful vocalist.

A concert was given at St. James's Hall on February 15th by the "Charles Williams" Orchestra, founded in 1898 for the purpose of giving free concerts at the Passmore Edwards Settlement and Poor Districts. The orchestra, which includes many ladies, is a good one, and Mr. Charles Williams a careful and intelligent conductor. The programme included some Gluck *Iphigénie* Dances and Brahms's second Symphony.

Mr. Thuel Burnham, an American pianist, made his *début* here. He has good technique, though as yet his readings of Beethoven and Chopin leave something to desire in the matter of rhythm and poetry. In pieces by MacDowell and Mason he won, however, well-deserved applause. Mr. Archy Rosenthal, an Irish pianist, also gave a recital. He is a careful, intelligent, if not particularly warm, interpreter of the classical masters.

There were attractive lectures last month by Mr. Corder on Vocal Music at the Royal Institution. Dr. J. C. Bridge, organist of Chester Cathedral, read a paper before the Musical Association on "Recorders." He brought with him a set of those quaint old instruments, which had been lent by the Chester Archaeological Society. The paper and the musical illustrations were both of great interest. The only other known set of recorders besides this Chester one is to be found at Nuremberg.—Mr. J. S. Shedlock also read a paper before the Incorporated Society of Musicians, describing a volume of music, "Anmuthige Clavier Uebung," by Johann Krieger, printed at Nuremberg in 1699. As Krieger was an important predecessor of Bach and Handel, the account of his music and the illustrations given proved welcome. The volume of music, which was exhibited to the members, had actually belonged to Handel, who, before his death, presented it to his friend, Bernard Granville. It had kindly been lent to Mr. Shedlock by Major Bevil Granville.

Provinces.—Owing to the death of the Queen, the

musical world in the provinces has, for the most part, been extremely quiet. There have been, of course, many *In Memoriam* concerts. The Dead March in *Saul* was actually played at Glasgow on the very evening of the day on which the Queen passed away. The usual concert by the Scottish Orchestra was about to take place when the sad news arrived. So the march was played, and everyone returned quietly to his own home. On February 2nd, the day of the funeral, an impressive organ recital was given at St. George's Hall, Liverpool, by Dr. A. L. Peace. The programme included the Dead March in *Saul*, the "Marcia funebre" from Beethoven's Sonata, Op. 26; Mendelssohn's "Song without Words," Book 5, No. 3; Chopin's "Funeral March" from the Sonata, Op. 35; Guilmant's "Marche Funèbre et Chant Séraphique," and Wagner's "Trauermarsch." Another special concert may be mentioned—viz., the one given by the Cheltenham New Philharmonic Society on February 12th, at the Princess Hall, Ladies' College. The programme commenced with Beethoven's "Eroica" Funeral March, and closed with Chopin's, and besides appropriate vocal music it included Sullivan's *In Memoriam* Overture, and Mozart's great *Requiem*.

Birmingham.—The death of Her Majesty, and the consequent mourning, caused all musical functions to be postponed here. Mr. Halford had altogether to abandon the fifth of his orchestral concerts, but he resumed with the sixth on the 4th ult. There was a Wagner programme, with the *Siegfried* "Idyll," the *Tannhäuser* Overture, and other pieces. Miss Marie Duma sang Elizabeth's Prayer from *Tannhäuser*, the "Liebestod" from *Tristan und Isolde*, and two of the Romances dating from 1839-40. At the seventh concert, on the 19th ult., the programme comprised Beethoven's Symphony in A, Grieg's pianoforte Concerto (Mr. Fred. Dawson, pianist), the Serenade (Op. 48), and the "Marche Slave," by Tschaiikowsky. On the 14th ult. the Festival Choral Society gave a very fine performance of Coleridge-Taylor's "Scenes from the Song of Hiawatha," with Madame Ruth Lamb, Mr. William Green, and Mr. Andrew Black. The Chorus carried off the honours, singing splendidly under the decided beat of Dr. Sinclair. There was a crowded hall, and the popularity of the work seems assured here. A noteworthy event was the visit on the 15th ult. of the celebrated Belgian violinist, M. Eugène Ysaye, who, with M. Benno Schönberger, appeared at Mr. Max Mossel's drawing-room concert at the Grosvenor Rooms. A choice selection of pieces was exquisitely rendered by the two artists. The Willy Hess String Quartet paid their annual visit on the 11th ult., when the performances were more interesting than the programme, made up of very familiar items. Schubert's fragment, the *Allegro assai* in C minor, was the only fresh piece. Recitals have been given by young local artists with success—Mr. Alexander Humphreys, violinist, on the 8th, and Miss Rosa Blackmore, pianist, on the 12th ult. Messrs. Harrison's Ballad Concert took place in the Town Hall on the 4th, with a strong list of artists, and on the 6th the Turner Opera Company gave a ballad concert in lieu of an opera. This was a popular success. The opera season terminated on Saturday, the 9th, with *Maritana*, Mr. Turner appearing as Don Cesar de Bazan. The theatre was packed from floor to ceiling. On the 16th the Choral Union gave the *Messiah* in the Town Hall, with local principals. The hall was filled. This was one of the cheap Saturday Concerts, the prices of admission ranging from threepence to one shilling. Mr. Thomas Facer conducted.

**Liverpool.**—After the suspension of festivities caused by the late Queen's death, concerts have been coming thick and fast on us. The ninth Philharmonic Concert was given on the 5th inst., the first part consisting of scenes from Mr. Coleridge-Taylor's "Hiawatha." The soloists were Miss Lucile Hill, Mr. Thomas Thomas, and Mr. Douglas Powell. The second half was miscellaneous, the most refreshing item being Mr. Wallace's fine "Freebooter Songs," sung by Mr. Powell.—On the 7th, Miss Pauline St. Angelo and Mr. Louis Fröhlich gave a recital at the Wavertree Town Hall. The pianist's chief contribution was Beethoven's Appassionata Sonata, followed by selections from Chopin, Rubinstein, Schumann, and Liszt. Mr. Fröhlich sang in his best style eight songs, ranging from Handel and Beethoven to Tschaiikowsky, and from Löwe and Schumann to Kjerulf and Bemberg.—On Saturday afternoon, the 9th, the Schiever Quartett gave their third concert at the School of Music, playing the Beethoven quartet in B flat, Op. 130, and two movements from Tschaiikowsky's Op. 11. The chief interest of the concert centred in a new piano quintet by Mr. C. Meir Scott, a young local musician, who ably played the piano part. Mr. Scott has more than ordinary ambitions, and avoids the beaten tracks of the art. Though there are some points in the quintet we would like to see remodelled, and some passages we would like to see excised, the work as a whole is decidedly distinctive and original, and will lead most of those who heard it to watch Mr. Scott's development as a composer with much interest. The same evening, at the Philharmonic Hall, the Liverpool Orchestral Society gave their third Ladies' Concert. Mr. Fröhlich sang two Wagner selections with the orchestra, and Mr. Walter Hatton played the Saint-Saëns 'Cello Concerto. The orchestra gave capital renderings of Tschaiikowsky's "Casse-Noisette" Suite, and Brahms' First Symphony. Under the baton of the composer—Mr. F. W. Austin—a very good first performance was given of an overture "Richard II.," a remarkably flowing and well-balanced composition, interesting both musically and dramatically. Mr. Austin won, some time ago, the prize offered by the Incorporated Society of Musicians for the best trio. The "Richard II." overture shows him to be steadily developing, and his mastery of the orchestra stands him in good stead.—On the 16th the Orchestral Society gave its third smoking concert, presenting the Eroica Symphony, and a concerto for violin, flute, oboe, and trumpet by Bach. It was excellently played by Messrs. Akeroyd, Needham, Reynolds, and Taylor.—The chief features of the tenth Philharmonic Concert on the 19th were the Pastoral Symphony and the Saint-Saëns Violin Concerto, superbly played by M. Ysaye.

**Edinburgh.**—The Edinburgh Musical Education Society held two meetings during the month. On the 6th ult. Miss Struthers, Mus.B. Edin., read a paper "The History of the Stave," and on the 18th Miss Balfour Ellis, L.R.A.M., "A Plea for the Training of Ear and Eye."

**Glasgow.**—At the Eleventh Classical Concert of the Scottish Orchestra of January 29th, Dr. Cowen's "Idyllic" Symphony, No. 6, was performed under the composer's direction for the first time in Scotland. This work, by the way, was originally produced in London at the Richter Concert of May 31st, 1897, and it will be heard again during the coming London Philharmonic season. At the same concert M. Ysaye gave the Mendelssohn Concerto with wonderful *entrain*. He afterwards played the solo part of Percy Pitt's "Ballad," for violin and orchestra, and with it achieved a success. The com-

poser is fortunate in having Ysaye as interpreter: the music under his magic fingers sounds doubly fine.

**Aberdeen.**—The Scottish Orchestra, with its able commander, Dr. F. H. Cowen, visited this city on February 7th, and gave a capital programme, including, among other things, the *Meistersinger* Overture, Beethoven's C minor Symphony, Liszt's pianoforte Concerto in E flat, played by Mr. Julian Clifford (who was recalled at the close), and two dainty movements from Cowen's Suite de Ballet, "In Fairyland."

#### FOREIGN.

**Berlin.**—A one-act opera, *Renata*, by Scarano, was produced with mediocre success at the Theater des Westens.—The programmes for the great Bach Festival to take place here on the 21st, 22nd, and 23rd March have been definitely fixed. On the first day five cantatas will be performed by the Philharmonic Chorus, under Professor Siegfried Ochs. The second concert will be directed by Dr. Josef Joachim, with a mixed programme, and the third, likewise miscellaneous, by Georg Schumann. The concerts will be followed by a convivial gathering at the Rathhaus.—A Bach Exhibition will be opened by the First Burgomaster, Herr Kirschner, on the 21st, and will be kept on view for twelve days. The prices of admission will range from twelve to six marks for the series of three concerts, including the admission to the exhibition, and each concert will be preceded by a public rehearsal on still lower terms of admission.—A very charming orchestral "Forest-Fantasia" by Heinrich Zöllner, musical director of the Leipzig University, composer of the very successful new opera *The Sunken Bell* and other fine works, was produced with great success at a Philharmonic Concert under A. Nikisch. A new symphony, No. 5 in C minor (*absit omen!*) in five movements (like Schumann's "Rhenish"), by August Klughart, was likewise favourably received. Raoul Pugno, of Paris, created an excellent impression with his Concertstück in E minor. The habit of so celebrated a pianist to play from the music should encourage other artists equally distrustful of their memories to do likewise. An Orchestral Ballad "Belsazar," by the well-known local critic Eugenio Pirani, was likewise brought forward. The Dutch Trio (B. Bos, Van Veen, and Van Lier) gave a French and a Scandinavian evening, the latter introducing an exceptionally fine Pianoforte Trio, Op. 12 in A, by Victor Bendix, whose compositions deserve to be far more generally known. Similar eulogy cannot be bestowed upon Robert Kahn's Trio, Op. 33 in E flat, played by the composer, with Franz Fink (violin) and Leo Schratzenholz (violincello), which is deficient in originality and elicited slight interest.—A Prelude and Fugue for orchestra and organ by Paul Ertel met with well-merited favour at a Popular Philharmonic Concert under Rebecik's conductorship.—The famous Philharmonic Orchestra will undertake a two months' tour in April and May next, under A. Nikisch, through Austria, Italy, Spain, and France.—According to report Berlin is to have a new Grand Concert House. It is to be built in the Linienstrasse by the architect Lanzendorf, at a cost of 1½ million Marks, and to contain six large halls, the largest of which is to hold 3,000 persons. The work is to be started in April next.—The Wagner Monument Committee has opened a competition of German and Austrian sculptors. The models must be sent in before the 1st July next, and the cost of the monument is limited to £5,000 sterling.—The sum of £10,000 sterling has been set aside by the Prussian Ministry for the purchase of the collection of autographs of the great Vienna publishing firm



A. Artaria & Co., probably the largest and most valuable that has ever existed in private possession. In addition to about 6,000 sheets of MSS. of the most eminent masters, it contains a large quantity of proofs revised and corrected personally by the composers, besides many unpublished works. There are no fewer than 140 of the latter by Haydn alone, and some important though less numerous works by Beethoven. The chief value exists, however, in about 2,000 sheets of the master's sketch-books, containing fragments of some of his greatest works, to wit, the Ninth Symphony and the Mass in D, which form a completion, or nearly so, of the portions already in the possession of the Royal Library. The collection was acquired at the above-mentioned price by its present owner some years ago, to prevent its leaving the country, and it is to be hoped that the negotiations may lead to a satisfactory conclusion.—The famous singer Lilli Lehmann-Kalisch has handed to the Association of German Dramatic Artists the sum of 9,000 Marks, in addition to a free bed founded some years ago by the generous donor in the same Society's hospital.—The renowned pianist, composer, and teacher Albert Lösschhorn, has celebrated the fifty years' jubilee of his artistic activity.—Bernhard Irrgang has, greatly to his credit, given his 200th gratuitous organ concert, with vocal and instrumental adjuncts, at the Church of the Holy Cr ss.

**Cologne.**—André Messager, who came here from Paris, attracted by the reports of the fine performances of his operettas *The Little Michus* and *Brigitte*, was called several times before the footlights, and conducted during the acts the Prelude of his Orchestral Suite "Hélène" and the Ballad music from his comic opera *Madame Chrysanthème*.

**Frankfort-on-Maine.**—The first Hector Berlioz Exhibition has been opened here by Nikolaus Manskopf's valuable Historic Museum. The Berlioz Collection comprises over 160 exhibits, and includes no fewer than twelve portraits of the beautiful English actress Miss Smithson, who became the French composer's wife, besides numerous portraits of himself, his friends and patrons, but not many manuscripts.—The "Rühl" Vocal Union produced two new choral works by its director, Dr. B. Scholz, "Hymn to Night" and "Dedication" ("Weihgeschenk"), of which the last named proved the most effective.—The "Frankfurt Trio" of James Kwast, Adolf Rebner, and Johannes Hegar brought out Iwan Knorr's variations on a theme by R. Schumann for pianoforte, violin, and violoncello, which are written in the style of Schumann, and were very warmly received.—In memory of the 50th anniversary of Lortzing's death his *Czar und Zimmermann* was given, preceded by some charming *tableaux vivants* of characters from the composer's most popular operas.

**Dresden.**—"The Nun," symphonic poem by Leo Blech, which is chiefly remarkable for its effective orchestration, was produced here with great success.

**Munich.**—Goethe's Pastoral "Jery and Bätely," set to music by Ingeborg von Bronsart in 1873, and produced at Weimar, was given at the Royal Opera under Hugo Röhr's baton, and barely obtained a *succès d'estime*.—The *Débutante*, operetta by the Viennese composer Alfred Zamara, had, strange to say, its *première* not at Vienna, the "classical soil" of operetta, but at the Gärtner-Theater of this city, which has, however, of late acquired considerable reputation in the domain of this class of music. The new work met with a very favourable reception, thanks in a large measure to the libretto (based upon the comedy *Le Mari de la Débutante*), to the excellent interpretation by Frl. Gisela Fischer and

Fritz Werner in the chief rôles, and to the tasteful *mise-en-scène*. The music is best in its lyric numbers. The introduction of the parlando style and recitative instead of the spoken dialogue cannot be commended as a happy innovation in this class of composition.—Interesting chiefly from an historic point of view was a concert given by the Union of the Munich Choir Schools, under the direction of the Dom-capellmeister Eugen Wöhrle, at which works by the old Bavarian masters Ludwig-Serfl (1490-1555), Johann Kaspar Kerll (1628-1693), Orlando Lasso (1530-1594), who had spent most of his life here, Evaristo Felice dall' Abaco (1673-1742), and Agostino Steffani (1655-1730) were given.—The celebrated Bohemian Quartet played Felix Weingartner's Quartet in D minor, Op. 24, which had been originally produced here by the excellent local Benno Walter Quartet Party. It is a great pity that the genuine impression engendered by this fine work is to some extent marred by the final clever but ineffective Fugue.—The splendid Kaim Orchestra was precluded from accepting an invitation from Berlin for a series of concerts at a fixed sum because its present conductor, Felix Weingartner, would thereby come into collision with the Berlin Royal Symphony Concerts under his baton.

**Munich-Gladbach.**—It is reported that we are to be provided with a new Grand Concert Hall, for which some large subscriptions, from 30,000 to 50,000 Marks a head, have been promised by some prominent citizens.

**Jena.**—The scheme for the foundation of a Musicians' Home, under the presidency of the distinguished composer and director of music at the Leipzig University, Hein. Zöllner, is progressing rapidly. Oscar von Hase, chief of the firm of Breitkopf and Härtel, of the just-named city, has offered a large plot of land, and an anonymous donor has contributed 15,000 Marks. He died a few days after presenting this munificent gift. The committee contemplates giving concerts and lyric performances on behalf of the fund.

**Mayence.**—A great Beethoven Festival, under Felix Weingartner's direction, will be given here on April 14th, 17th, 18th, 19th, and 20th, when numerous distinguished artists will appear. The Munich Kaim Orchestra will take part in the performances.

**Freiburg i/B.**—The celebrated violinist E. Ysaye played, amongst well-known works, a "Rêve d'enfant," with orchestra, from his own pen, which met with a very favourable reception.

**Zittau.**—At Karl Thiessens's chamber concerts, which are growing in public favour, a pretty Serenade, by Heinrich Hofmann, was produced by the above-named pianist, with Böckemann at the cello.

**Stuttgart.**—Professor De Lange, director of the Royal Konservatorium, produced his new clarinet Sonata and "Liana," a song cycle, with great effect. The male choral "Liederkrantz" (200 voices), under the direction of Professor Förstler, brought E. E. Seyffardt's "Through Strife to Peace" to a first hearing with striking success.

**Paderborn.**—A symphonic poem, "In the Alps," by Kapellmeister Puchat, achieved a decided and legitimate success.

**Zerbst.**—The Anhalt Musical Festival will this year take place here, under Dr. August Klughart's direction.

**Vienna.**—Wagner's *Rienzi* was revived here by Gustav Mahler with extraordinary care and splendour, and received with enthusiasm. The principal interpreters were Schmedes, a fairly good *Rienzi*; Frl. von Mildenberg, a magnificent *Irene*; and, somewhat dwarfed by her side, Frl. Walker as *Adriano*. *Rienzi* was not given here—owing to the costly staging and the inordinate length of the work—until thirty years after its

successful production at Dresden in 1841, where it was performed at the instance of Meyerbeer and Frau Schröder Devrient. *Lohengrin* had been heard thirteen, *Tannhäuser* twelve, years before *Rienzi* was brought out on the Vienna stage. It was originally given, without a cut, in two sections on two evenings (somewhat in contrast to Cimarosa's *Matrimonio Segreto*, which was performed twice in one day by order of the musical Austrian Emperor Leopold), and afterwards on one evening in a reduced form. So far, *Rienzi* had been performed here only sixty times in twenty-four years, against 200 representations of *Tannhäuser* and 250 of *Lohengrin*.—*The Bewitched Princess*, libretto by Victor Léon, music by Eduard Gärtner, obtained a signal success at the Carl Theater—Karl Prochaska's symphonic poem, "The Fourth Commandment," after Anzengruber's tragedy, met with disfavour. Indeed, the subject matter is unsuited to musical treatment.—The celebrated Duesberg Quartet Party, with Herr Duesberg as leader, Frau Duesberg as first-rate pianist, pursue with genuine artistic spirit their policy of performing new and unknown works by the side of standard masterpieces during their present series of twelve Sunday afternoon concerts. A Pianoforte Quintet, by the young American Zeckwer, proved an especially fortunate choice.—Thanks are due likewise to the renowned Rosé Quartet Union for the production of a really fine quartet (MS.) in E minor, by the generally unknown composer Ewald Straesser.—The London violin professor Emile Sauret played a tuneful and piquant new Suite, with pianoforte accompaniment, by Ed. Schütt, Op. 61.—Tschaiikowsky's "Manfred" Symphony was produced here at a Philharmonic Concert. It follows, like Schumann's, the incidents of the drama, but it is in artistic value as far removed from Schumann's as Byron's *Manfred* is from Goethe's cognate *Faust*. It is laboured and very lengthy. The brilliant orchestration is, as frequently happens with the Russian composer's works, its chief attraction.—The 100th anniversary of the death of Domenico Cimarosa, on the 11th January last, was celebrated with a Cimarosa Exhibition and a performance of his masterpiece, *Il Matrimonio Segreto*, at the Konservatorium. It was written for Vienna, where, from 1783 to 1884, 391 performances of his works, including 134 of the above named, were given. The exhibition included few of Cimarosa's own manuscripts. Among the objects of chief attraction were his magnificent portrait in oil by the Venetian Alessandro Longhi, and the programme of a concert which took place in Vienna on January 30th, 1801, at which Haydn conducted two of his symphonies, and Beethoven played with the famous Punto (Johann Stich) his Sonata for pianoforte and horn. The programme was completed by one act from the opera *Gli Orazi e Curiazi*, by Cimarosa, who had died on the 11th of the same month. Much interesting matter on the Italian master appeared in Mantuani's catalogue.—No less than fifty models for the dual Lanner-Strauss monument have been placed before the jury. The first prize of 1,000 florins has been allotted to the sculptor Franz Seifert and to the architect Robert Orley.—The name of the great symphonist Anton Bruckner will be given to a new street near the beautiful Church of St. Charles, on the Wieden.—The mental condition of the famous composer Hugo Wolf remains, unfortunately, hopeless, although he recently had some lucid moments, when he played bits of Beethoven and Wagner to a friend. The Austrian Government has added an annuity for his keep to that previously granted from the Emperor's privy purse.—The death of Verdi has produced a profound impression here. He came here for the first time in

1843 to conduct his first successful opera, *Nabucco*, and he repeated his visit thirty years later, aged about 60, for the production of his Manzoni Requiem, when he was received as enthusiastically as Wagner was in 1871.

**Linx.**—A great musical festival will be given here on March 23rd, 24th, and 25th, under August Göllerich's direction, to celebrate the eightieth anniversary of the foundation of the Upper Austrian Musical Union.—A comic opera, *The Matrimonial Suit*, by the local Kapellmeister, Franz Neumann, which is inspired by the style of Lortzing and Nicolai, was well received.

**Prague.**—Director Angelo Neumann, of the German town theatre, gave a Gluck cycle, which included *The Deceived Kadi*, *The May Queen*, *Orpheus*, *Iphigenie in Aulis* (Wagner's version), *Iphigenie in Tauris*, *Armida*, *Alceste*, and *Paris and Helena*. The last-named work seems to have disappeared from the stage soon after its first production at Vienna in 1769. It has now been thoroughly overhauled by the local Kapellmeister, Joseph Stransky, both as regards the text and the music, according to the original score which belongs to the Imperial Library at Vienna. There was a very good attendance throughout.

**Teplitz-Schönau.**—A new Symphony, in F minor, by the Vienna critic Camillo Horn, was successfully produced.

**Trieste.**—By order of the municipality, the town theatre has been re-named "Teatre Verdi," and a principal thoroughfare is now called Strada Verdi.

**Budapest.**—Count Géza Zichy, the one-arm pianist-composer, has celebrated his twenty-five years' jubilee as president of the National Konservatorium, with a festival concert, at which he played his new Pianoforte Concerto in three parts for the left hand only, with orchestral accompaniment; besides which a "Royal Hymn" and a fragment "Morning in the Forest," from ballet music of the Count's own composition, were given, and were received with enthusiastic applause.

**Paris.**—Quite a sensation was created by the production of Wagner's *Rheingold*, at Chevillard's concerts in its entirety, or rather with the omission of about 30 bars (!), because Wagner's heirs declined to sanction the performance of the complete work in concert form.—German art celebrated yet another conspicuous triumph by the reception given to Schumann's *Faust* at the same concerts—the stronghold of Berlioz's popular work on the same subject.—The eminent pianist Raoul Pugno has resigned his position as professor at the Conservatoire, owing to his numerous concert engagements in France and elsewhere.—At the library of the Opera the photographs of the composers Jenő Hubay, Hans Kössler, Raoul Mader, Joseph Suk, Theodore Leschetitzky, Napravnik, Rozkosny, L. von Wenzel, and Spiro Samara were stolen, with slight artistic discrimination on the part of the thief.

**Basle.**—At the celebration of his twenty-five years' jubilee Dr. Volkland was presented with a purse of over 60,000 francs, in recognition of his conspicuous merits as chief musical director of this city.

**Rome.**—In his opera *The Masks*—which, by the way, he had dedicated to himself "in unchangeable love and esteem" (!)—Pietro Mascagni obviously intended to mark a return to old classical models, dispensing with the heavy orchestration of modern times. Unfortunately, the so-called opera is nothing better than a farce, crammed moreover with inept political allusions; and the music is destitute of comic power and replete with reminiscences of Cimarosa, Mozart, Rossini, Bizet, Puccini, etc. The performance lasted till 1.30, and a portion of the audience left before the end. The price of the boxes on first tier was 300 francs, 250 on the second, and 150 on the third.





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